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HARMONIC THIRD READER

FREDERIC H. RIPLEY

PRINCIPAL OF THE PRINCE SCHOOL, BOSTON

AND

THOMAS TAPPER

LECTURER ON MUSIC AT THE INSTITUTE OF MUSICAL ART
OF THE CITY OF NEW YORK

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HARMONIC THIRD READER.

E . P 4

PREFACE.

What the ultimate aim and scope of music study in elementary schools will become, is by no means fully agreed upon, but the action recently taken by Harvard College, by which music is made an accredited study, ranking with language and mathematics in entrance examination, gives new life and purpose to elementary work.

It is evident that, to the traditional singing for entertainment and for the cultivation of æsthetic and ethical sentiment, must be added an ear, eye, and voice training by means of which music as an art is revealed to the pupil, and that this work must be so done as to leave in the pupil's mind elements of knowledge and power which can be used in more advanced study.

This course aims

- 1. To arouse and cultivate the æsthetic nature of the child.
- 2. To give skill in æsthetic production.
- 3. To establish the power to express individual thought and feeling in musical language.

The course never loses sight of these great aims. From the first lesson to the end of the course, the child is kept in an atmosphere of pure music; from the beginning to the end, he is trained to enjoy pure music; from the first day to the last, he uses pure music as a means of self-expression. Not only does this make music the greatest humanizing influence in the course, but it cultivates taste, discrimination, and sentiments which endure; so that through his musical education in school, the child gains a lifelong resource, a perpetual moral safeguard.

In the Third Harmonic Reader of the Natural Course, the following salient features should be noted:

1. The book reviews previous steps and presents new combinations.

- 2. It gives copious and specific suggestions in regard to the way of presenting every new point.
 - 3. It offers ample and varied material for practice and drill.
- 4. It furnishes helpful and simply expressed suggestions on the elements of musical theory involved, in numerous closely condensed footnotes.
- 5. It contains graded dictation exercises, which serve both as a test of previous accomplishment and as a source of power in composition.
- 6. It presents one-voice exercises for the cultivation of individual power and part exercises for training in harmonic perception and independence in reading.
- 7. There is a rich supply of song material in various forms and grades, illustrating the simplest as well as the more advanced tonal and rhythmic elements.
- 8. Carefully selected vocal drills for voice cultivation form a part of every lesson.
- 9. In common with the other Harmonic readers of the Natural Course, this volume contains a collection of meritorious patriotic and devotional songs, suitable for general assemblies and special occasions, and a few well selected folk songs which are familiar in American life.

DIRECTIONS.

Every lesson should open with a vocal drill, with the children standing. The vocal drill should secure (1) purity and beauty of tone and correct breathing, (2) perfect flexibility of the vocal organs and clear and rapid enunciation.

The scale should be constantly used as a vocal drill. Sing with free, pure tone, down and up from different pitches.

Note. Having sung the scale from C down and up, the teacher says, "Sing up one." The pupils sing and holding the second tone change the syllable, calling it Do. From this tone as a starting point they then sing the scale down, and on returning to upper Do they again sing up one, and repeat the exercise.

Written, the exercise begins as follows:—



Note. Holding the tone and changing the syllable is an ear training device, not a means of securing a "new Do" merely, hence the chromatic pitch pipe should be used to test the new tone rather than to give it at the start.

Enunciation.—Sing with the syllables Do, Ti, La, Sol, Fa, Mi, Re, Do, with lä, loo, bä, boo, ä, and oo.

Pronounce each syllable clearly with perfect articulation. Exercise the tongue and lips freely. Increase the rapidity of the enunciation until the vocal organs become entirely flexible.

Examples of vocal drill for flexibility.



Then from a higher pitch as below, and so on until the voice limit is reached.



The various drills presented in the body of the book are intended to be treated in this manner.

These vocal drills are useful as a means of reviewing rhythm—the first requiring one tone to a beat, the second two tones, and the third four tones, as above.

Marking the Meter.—The accent should be strongly marked in these drills, and when they are used to enforce the rhythmic teaching the pupil should indicate the beat in some unobjectionable manner so that the teacher may be sure that the idea is grasped.

Dictation Exercise.

A brief dictation exercise should follow the vocal drill. By this means perception of tone relation, as developed in melody, is carried forward.

The exercise should include (1) the scale, major and minor; (2) intervals, diatonic and chromatic; (3) meters and rhythms.

Illustration.—The teacher may sing with loo, and the pupils should respond with the syllables as shown below:—



Har. Third Reader.

Written Dictation.—The oral work should be followed by a few written examples. For this purpose a staff may be drawn on the board, the first note placed in position, and then the exercise sung by the teacher should be written by the pupils. Measures, meter signatures, note values, and the use of rests may be taught in this way.

Illustration.—The teacher may say, "Write in the key of F the melody which I shall now sing." She may then sing this:—



To write this little exercise correctly, the key signature, the meter signature, the note values, and the pitch relations must be clearly in mind. No more complete test of musical knowledge and ability at this point can be given, and when the ease with which it may be examined is considered, it recommends itself strongly to all who are now inclined to call for definitions and long and laborious tests.

Individual Singing.—Written dictation will show the necessity for individual singing, and for a constant regard for the progress of those whose musical development has been retarded, either by neglect or by physical defect. In every class will be found those, too, who have come into the school from localities in which music is not taught at all. These pupils must receive individual instruction or fail altogether. The written dictation leads directly to the discovery of these pupils, and reveals to the teacher the course to be pursued.

In conducting the individual singing, allow each pupil to select from a given page the exercise which he thinks he can sing. As soon as he has sung, place the number of the exercise against his name on a list prepared for the purpose. Require each pupil to sing a certain number of exercises alone each month, and use the record as a means of individual ranking in the subject. As confidence increases, assign exercises to be sung and so make the tests more definite.

Scale Successions.—In assisting backward or neglected pupils, make sure first that they are familiar with the scale successions; that is, that they instantly recognize the tone above and below any given tone. Thus:—What is below Do? What is above? If this (pointing to a note on the staff) represents Mi, what is this (pointing to one above or below)?

The response to these questions should be instant and accurate. The exercise should be individual and should be used as a *means* to an end, not an end.

The Syllables.— The syllables suggested in these directions are often used too long and too devotedly for the best results. From the very beginning the syllables should be used to establish scale relations, which should then be expressed without syllables. Many strive to avoid the evils arising from the too constant use of syllables by abandoning them, but we find the opposite course more efficient. That is:— use the syllables so skilfully that their use becomes unnecessary. By this we mean that the syllables should be used to reveal the relation of little tone groups, and that if the syllables are so entirely at command as to suggest the relation instantly it will not be necessary to sing the syllables, but the tones may be given at once with a neutral syllable or with words.

Words and Music.—There will always be some difficulty connected with the rendering of words and music at sight, because no one can do two things at once so well as he could do either alone, but practice will enable pupils to gain a very creditable degree of power in this direction. Hence, words and music at sight should form a part of the regular work.

Part Singing.—When beginning part singing dwell upon each exercise until the harmony is pure. Sing lightly, and with rather a lively tempo, so avoiding the rough and heavy work which is apt to result when children are struggling to hold a part against other voices. Return to the simplest chord exercises before taking up advanced part work, and be sure that each child sings the tone assigned to him. Sing the part exercises with a neutral syllable as soon as possible, and use the Do, Re, Mi when necessary only.

PART I.

Study of the Scale.

The scale may appear in as many different positions on the staff as there are staff degrees. The major scale is shown below in four different positions.

Note. This exercise should be used for an opening vocal drill. Sing with various vowel sounds.

Chart Ser. F, page 1, Ex. 1, 2, and 3.





Major Scale from D.



Major Scale from Eb.



Major Scale from F.



SHARP. P FLAT.

The key signature shows the position of the first or key tone of the scale. The sharp farthest to the right is always on 7 or Ti. The flat farthest to the right is always on 4 or Fa. The illustration above shows how to find the key tone in these exercises by means of a C pitch pipe.

(9)

Review Exercises for Individual Reading.



A SUMMER SONG.



WHOLE NOTE. J. HALF NOTE. J. QUARTER NOTE. J. EIGHTH NOTE. SIXTEENTH NOTE. — WHOLE REST. — HALF REST. M. QUARTER REST. M. EIGHTH REST. M. SIXTEENTH REST. A dot placed after a note increases its value one half, thus:

J. equals J. or J. J.; J. equals J. or J. J. or J. J. or J. J. or J. J.; J. equals J. or J. J. or J. o

Har. Third Reader.



Tie. Two notes representing the same pitch, joined by a tie, are sung as one note having their united value.

Her. Third Reader.

THE BELL-MAN.



Har. Third Reader.

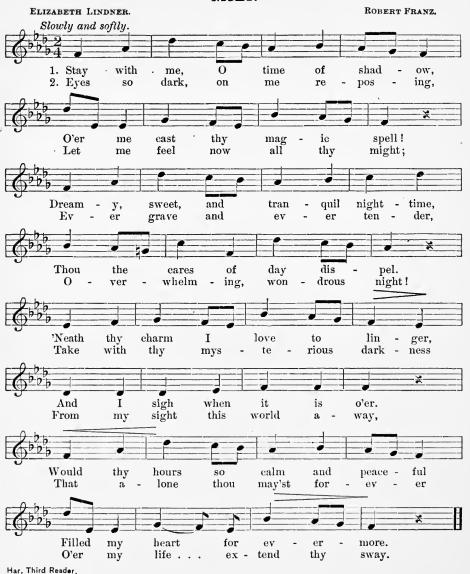
Chromatic Study (Sharp Four from Above).



The word chromatic is derived from the Greek word chroma, meaning color. Chromatic tones are so called because they were at one time indicated by notes of a different color from the others. Notes representing chromatic tones are called accidentals; they are now indicated by Sharps (\$\psi\$), Flats (\$\psi\$), Naturals (\$\psi\$), Double Sharps (\$\times\$), or Double Flats (\$\psi\$). Ex. 18 serves as a key to the chromatic in Ex. 19; the two are alike in effect.

Har. Third Reader.

NIGHT.



Chromatic Study (Progression by Minor Seconds Upward).



The meter signatures in common use are $\frac{2}{2}$, $\frac{2}{4}$, $\frac{3}{8}$, $\frac{3}{4}$ (C, sometimes used instead of $\frac{4}{4}$), $\frac{6}{8}$; $\frac{4}{2}$, $\frac{9}{8}$, and $\frac{12}{8}$ are also often used. In every case the figures show the note value in each full measure; e. g., $\frac{2}{2}$ means that each full measure must contain the value of two half notes; $\frac{2}{4}$ means that each full measure must contain the value of two quarter notes. The upper figure shows also the number of beats or pulses to a measure; e. g., in $\frac{3}{4}$ meter each measure has three beats.

MIGHTY GOD.



^{: :} Repeat Marks. The matter between such marks is to be sung again. In the absence of the first mark, repeat from the beginning.

Har. Third Reader.

Minor Study (Review of Sharp Five).





Har. Third Reader.

THE MILLER OF THE DEE.

(Minor.)

Chart Ser. F, page 15, Ex. 1 (first line).



Do, do, ti, la, sol.

La,

fi, mi,

Har. Third Reader.

* Key to above chromatics:

[↑] Hold; this increases the value of a note at least one beat.



 $[\]mathbb{C}$ Meter Mark; this indicates that two beats are to be given to each measure. Observe the difference between $\mathbb{C}\binom{4}{4}$ and $\mathbb{C}\binom{2}{2}$.

ACCENT. The first beat of every measure should be accented, and in \(\frac{4}{4} \) and \(\frac{8}{2} \) meters a secondary accent, weaker than the first, falls on the third and fourth beats respectively. The effect of the secondary accent in \(\frac{4}{4} \) meter is illustrated by the word com pro mis ing.









FAITH REJOICES.



p, piano, soft; mf, mezzo forte, moderately strong; cres., crescendo, increase the tone power. These and many other abbreviations and words used in music are from the Italian language. — increase the tone power; — decrease the tone power.

Har, Third Reader.

Rhythmic Study (Dotted Note).





Har. Third Reader.





Rhythmic Study (Dotted Note).



GIVE ME A LOOK.



^{*} When the first voice or part reaches the asterisk, the second begins at the beginning. In going to the Coda, the first voice or part leaves out two measures, and the second, three measures, of the Canon.

Con anima, with animation; f, forte, strong; ff, fortissimo, very strong; pp, pianissimo, very soft; dim., diminuendo, decrease the tone power; \Rightarrow accent: D.S., dal segno, repeat from :S:

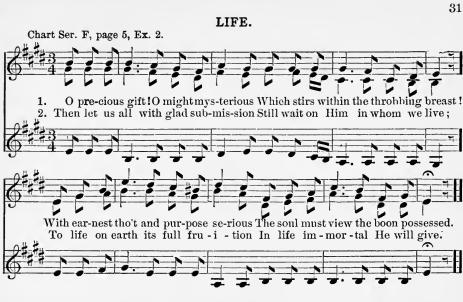
HAYMAKING SONG.





Many exercises begin in one key and pass into another. The change is brought about by introducing the notes of another key, shown usually by accidentals.

Har. Third Reader.



WHEN LARKS ASCEND.



- (1) Dictations may be either oral or written, that is, the pupils may either sing the tones which they hear, giving the name of each, or they may express the tones in notes on the staff. See pages 6, 7.
- (2) Oral dictation may be given at the opening of every lesson, while written dictation may be given less frequently as a general test.
- (3) The written dictations will impress the theoretic part of the course, and require the pupil to be familiar with the elef, key signatures, meter signatures, notes, rests, and bars, and will cause him to examine critically all of the different signs used in music.
- (4) In every class there are some whose perception of tone relation develops very slowly, hence it is well to begin each lesson with very simple exercises and repeat type exercises over and over. A majority of the class may regard the tests as very simple, but the exercises will nevertheless be good for all. Thus Do, Ti, Do, and Do, Re, Do, remain a mystery for a long time to pupils whose ears are dull or imperfect. They can not tell whether the progression is up or down, and it is by persistent and repeated effort only that the ear is at last made to detect the difference.
- (5) The scale is always readily recognized and the progression down is easily distinguished from the upward progression. The arpeggio Do, Mi, Sol, Do in either direction is equally easy. It may be well therefore to begin with these combinations if the class lacks experience in this work.
- (6) For impressing note values and the different varieties of notation the same exercises may be written in different ways. Thus an exercise in $\frac{2}{4}$ meter may be rewritten in $\frac{2}{5}$, or a part of the class may write the exercise in $\frac{2}{5}$ and the others in $\frac{2}{4}$ and the notations be compared.
- (7) The exercises in rhythmic dictation will be found most difficult to master. They require the most exact rendering by the teacher and perfect attention on the part of the pupil. Simple exercises should be repeated again and again, and the more advanced exercises should be reserved till the simple forms are entirely familiar.
- (8) Occasional practice should be given in writing complete melodies from memory. The Familiar Songs (pages 135-140) are good material for this work.

Dictation.

Note. These simple dictations should be repeated many times and used in connection with the more advanced ones.



Rhythmic Study with Chromatics.





TO THE EVENING STAR.

(Study in Rhythm.)

Chart Ser. F, page 7, Ex. 2 and 3. CARL REINECKE (1827-). Andantino. at night - fall, Rise, thou love - ly star! the sky 'Midst the star - ry splen - dor Gleam on far! When they rise in the heav-ens, Or when they de - eline, breth - ren Wears a robe thy at night - fall, Rise, thou love - ly the sky 'Midst the star - ry splen - dor Gleam on us from

Andantino, somewhat slowly and moderately.





The lines and the spaces of the staff are called staff degrees.

The staff degrees are lettered, thus:



IN THE GAY MONTH OF OCTOBER.



Minor Study.

An examination of the close of many pieces of music reveals the fact that in the major mode most of them elose on Do, the key tone, and that in the minor mode the close is on La—the key tone of that mode.

It will be seen also that the approach to this closing tone is in many cases step-wise, that is, with no skip occurring just before the close; and that in the major the last two tones are either Ti, Do, or Re, Do, and that in the minor the close is either Ti, La, or Si (\$5), La.

Many times the three closing tones in the major are Re, Ti, Do, or Ti, Re, Do—and in the minor Ti, Si (#5), La, or Si (#5), Ti, La. The singer must expect some one of these forms at the close, and must be prepared for it. In the case of the minor, the Si or #5 is a very necessary tone, because the ear demands it, and without the sharp, the close would be unsatisfactory; hence this tone must not be regarded as a chromatic tone, but as a tone belonging to the minor scale.



Minor Study (Sharp Five from Different Tones).

Vocal Drill.



The clef is used to show how the staff degrees are lettered. The G clef , which is a modified Gothic G, shows the position of the letter G. From this the letters of the other staff degrees are easily found.

SUMMER EVENING.

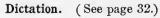


The first note of the scale is called the key note. The name of the staff degree on which the key note occurs is also the name of the key.



When we speak of the key of an exercise we simply mean that the tones of the exercise are to be found in the scale beginning on the key note.

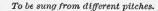
The unmodified scale beginning on Do (or any other succession of tones which gives the same effect) is the major scale. The scale beginning on La is the minor scale.

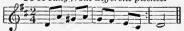




Chromatic Study (Flat Seven).







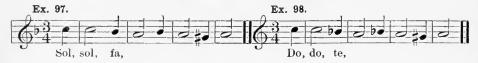


Chart Ser. F, page 10, Ex. 1 and 2.











A SONG OF THE YEAR.

Chart Ser. F, page 3.



Minor Study (Sharp Five from Different Tones).



By the key of E, we mean that the notes of the exercise are to be found in the scale beginning on the staff degree lettered E, or as we say, beginning on E. Har. Third Reader.

STAY, WEARY WANDERER.





THE CHILD'S PRAYER.





Rhythmic Study (the Catch Note).



TO A BIRD, SINGING.



If there is no key signature we know that Do is on the third space, or C, and the exercise is in the key of C major or in the key of A minor. If tones are used that are not in the scale indicated by the key signature, they are distinguished by accidentals, and are called chromatic tones.

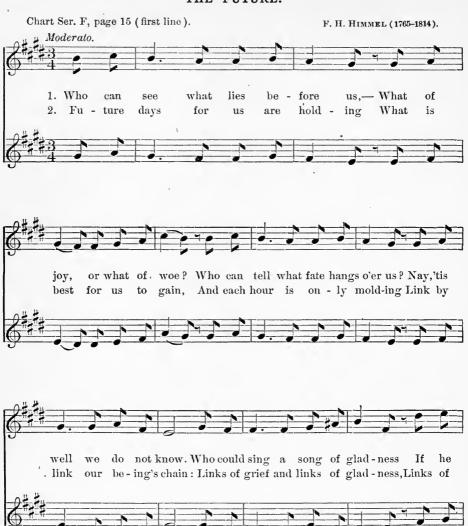
Chromatic Study (Sharp Five from Different Tones).



PRAYER FOR OUR NAVY.

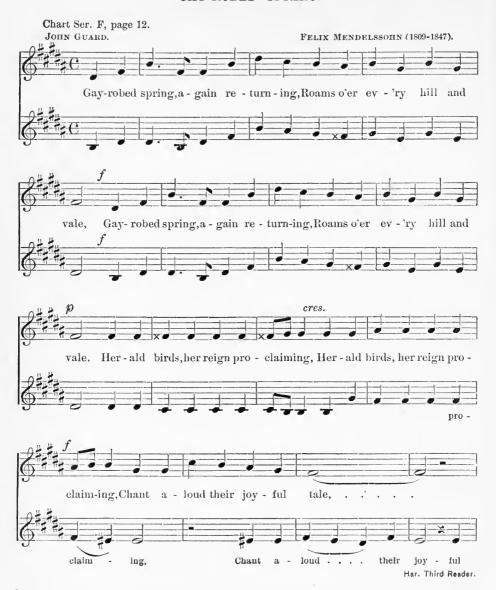


THE FUTURE.





GAY-ROBED SPRING.







59 OLD TIME, THAT OWNS NO PAUSE. Chart Ser. F, page 7. J. S. no pause or stop, Sweeps on with wings of fleetness, And Old Time, that owns That gives life's cap its sweetness. If love re-mains And love remains the cor-dial drop None but the bad would leave them, homes. that homes. If homes were all While that homes should be, While hearts that love to love would flee, And discord ne'er would grieve them.

hearts, Har. Third Reader. to love

Chromatic Study (Progression by Minor Seconds).



ABIDE WITH ME.



Har. Third Reader,

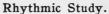






Chart Ser. F, page 8, Ex. 1.



We think of each succeeding tone of the ascending scale as higher than the one before it. The tones at the top of the scale we call high tones; those at the bottom we call low tones. This property of tones which enables us to distinguish them by the words high and low is called pitch.



The pitch of tones is indicated by the staff. A note separated from the staff represents no particular pitch. In studying the representation of pitch, therefore, we must study the staff, *rather* than the notes, and remember that the note is placed upon the staff to indicate which pitch is to be sung and to show its relative duration.

OH! SKYLARK, FOR THY WING.













O LIGHT-BEARING STAR.



ARIEL'S SONG.

WILLIAM SHAKESPEARE.



Rhythmic Study.



Each line and each space of the staff is called a degree, and each degree represents a certain pitch. Many attempts have been made to settle upon a standard of pitch, which should be accepted by musicians in all countries, but the results are not entirely satisfactory as yet, though the variation from the standard proposed is but slight.

GOD BE OUR GUIDE.



Moderato, moderately. > accent.

LORDLY GALLANTS.





The terms major and minor refer to the effect which certain tone combinations produce on the ear. Whenever we hear a major effect we think of the key tone or Tonic as Do, or one of the major scale. When we hear a minor effect we think of the key tone or Tonic as La, or one of the minor scale.

Major and minor effects are frequently combined in a single exercise. When this is done two principal methods are open to the writer. (1) He may adopt the La in the already established major scale for his key tone, or (2) By means of chromatics he may give the effect of La to the tone which was his Do in the beginning. The first method produces what is called the Relative minor. The second method produces what is called the Tonic minor.

Ex. 163 (b) illustrates the use of the Tonic minor in a single measure (marked *Minor*).





short and detached, it may be indicated by placing dots under the notes, thus:

or by using notes of a less value with rests after them, thus:

The rests in this case, then, simply indicate the way in which the measure should be rendered, and do not cause a pause in the music. Children frequently suppose there must be a count or a beat for the rests, but the rests should not be considered, except as affecting the notes.

Note.—When it is desired that the tones of a measure like this

GIVE THY HEART'S BEST TREASURES!



Rit., ritardando, decrease the speed.

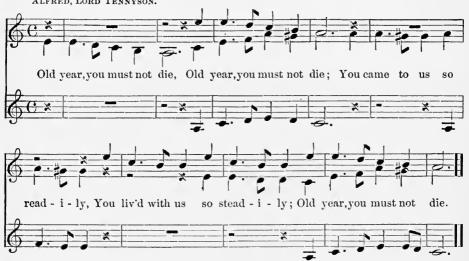


^{*}Note that the repetition of the first two measures makes the rendering of the skip from sharp five to eight entirely simple. Sing the first two measures, then sing them again.



DEATH OF THE OLD YEAR.

Chart Ser. F, page 8, Ex. 2. ALFRED, LORD TENNYSON.



When sharps or flats occur on a staff degree, it no longer represents the natural pitch, but a higher or a lower pitch, according to the characters used.

TO THE CHRYSANTHEMUM.



The difference in pitch represented by two staff degrees is called an interval. The interval from one staff degree to the next up or down is called a step. The interval from one staff degree to any other not the next is called a skip.





Chart Ser. F, page 8, Ex. 1.







Ex. 195.



Ex. 196.



Chromatic Study (Sharp Five).



If La instead of Do be the key tone, the staff degree on which La occurs gives the name to the key. Thus we say that Ex. 203 is in the key of B minor.

THE FAIRIES' DANCE.

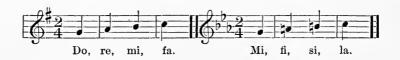




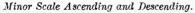
^{*} Melody - repeat till memorized, then write.

The Minor Scale.

The scale upward from La sometimes takes two chromatic tones instead of the Fa and the Sol. Thus the scale is sung La, Ti, Do, Re, Mi, Fi (\$4), Si (\$5), La (6), but when descending the chromatic tones are omitted. The four upper tones when Fi and Si are included give the effect of Do, Re, Mi, Fa. Thus:—







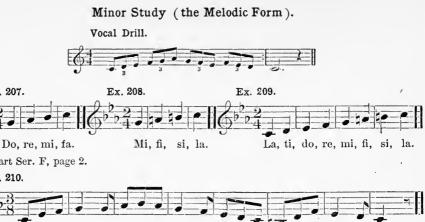


This form of the minor scale is presented for the first time in this book. Pages 1 and 2 of Chart Series F are prepared especially to impress this scale form on the mind.

Intervals are named from the number of staff degrees which they include. Thus the interval from any staff degree to the next is called a second; the interval from any staff degree to the next but one is called a third, and so on, thus:—



Ex. 207.





The octave is a very important interval. The name is derived from the Latin octo, meaning eight. Each sharp or flat in the key signature affects all the octaves of the degree on

which it is placed: thus be is understood to mean

GRACE BEFORE MEAT.

Chart Ser. F, page 8, Ex. 1 and 2.



Har. Third Reader.

Chromatic and Minor Study (Progression by Minor Seconds and Melodic Form).



If we remember what we learned about the octave, we are able to understand why the natural is used in this case where we wish to make the staff degree represent a higher pitch.

The flat which is canceled by the natural appears on the octave of the staff degree affected.

Har. Third Reader.

SOLDIERS, BRAVE AND GALLANT BE.









Allegro moderato, moderately fast-



Chart Ser. F, page 1.





The study of triplets should lead to a better understanding of sixeight meter than was before possible. Thus the triplet in its various forms may stand for one half of a six-eight measure. The following exercises may be expressed in these ways.



[.] The various figures which occur in six-eight meter appear on pages 62 and 90, and are sung freely with one beat to the half measure. These figures should be carefully reviewed, and the power gained should be immediately applied in singing all subsequent six-eight exercises and songs at sight, with two instead of six beats to a measure.

Exercises Containing Triplets.



Har. Third Reeder.

Chart Ser. F, page 8, Ex. 1.



A PSALM OF LIFE.

(Study of Triplets.)

H. W. LONGFELLOW.

Lento.

Franz Schubert.



- 1. Tell me not in mournful num-bers, Life is but an emp-tydream!—
- 2. Lives of great men all re-mind us We can make our lives sub-lime,



For the soul is dead that slum-bers, And, de-part-ing, leave be-hind us And things are not what they Foot-prints on the sands of



seem, . . . And things are not what they seem. time, . . . Foot-prints on the sands of time;



Life is re - al! Life is ear - nest! And the grave is not its goal; Footprints that . per - haps an - oth - er, Sail-ing o'er life's sol - emn main,



Dust thou art, to dust re-tnrn - est, Was not spo-ken of the A for-lorn and ship-wreek'd broth - er, See-ing, shall take heart a-



Lento, slowly.

Her, Third Reader.

THE LITTLE FLOWERS ARE BENDING.





THE HAPPIEST HEART.











Har, Third Reader





The rhythmic exercises should be sung till memorized, then written. Har, Third Reader,

IN WOODS IS PEACE.



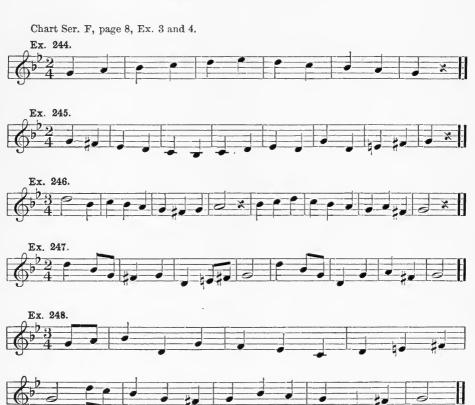


Har. Third Reader.

Minor Study (Melodic Form).











HOW THEY SO SOFTLY REST.



mp, mezzo piano, moderately soft.

Chromatic Study (Sharps and Flats).



Rhythmic Study.

The advance work of succeeding lessons is carefully taught in the Drill Exercises of Chart Series F. The teacher should study these chart exercises in connection with the lessons as indicated.

The success of this presentation in a measure depends upon the principle that the unit of thought may be made up of several smaller values. Thus, when in two-four meter we have quarter notes and eighth notes in the same exercise, every quarter note may be thought of as consisting of two eighth notes united. Thus this line will receive a perfect interpretation when each



quarter note is thought of as containing the value of two eighth notes. This is not saying that each measure should receive four beats, for teachers are warned not to allow four beats to a two-part measure; but as the beat is given, the mind should bear along a consciousness of the content of the notes so that each one shall receive its full relative value and not be cut short.

Similarly, when this advanced rhythm is studied no perfect result will be reached until each quarter note is fully realized as containing four sixteenth notes, so that each quarter note will be sung squarely as *one* tone, but the mind will conceive four subordinate units joining to form it. Thus:—



In marking the meter the finger should be pressed down and held until the four tones are given, and then raised quickly and pressed down again for the second four. Thus the *one*, two, *one*, two of the meter is steadily sustained while the rhythm flows freely over it, as it were.

Har, Third Reader,

Rhythmic Study (Four Tones to the Beat).

Chart Ser. F, page 9. Ex. 261.

Har. Third Reader.

EVENING PRAYER.



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The rhythmic dictation should be supplemented by exercises from the chart.

THE FLOWERY MONTH OF JUNE.









125 THE FOREST HOME. Animato. Sir JULIUS BENEDICT. lit - tle 1. There stands a low - ly cot Deep be-tween the way - ing The see trees There stands lit - tle be-tween the way see with - in Áh! for est dell; And rus - tie church with gleam - ing spire, a for - est tie church with dell, with - in a gleam - ing cot trees rus spire, would it were In my hap - py lot The hear up - on the eve - ning breeze Ah! And would my hap py ning up - on the eve hear for est home dwell. Up that sweet to Oh! voi - ces of the vil choir. lage

In

breeze,

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that

hear

sweet home

up - on

to

the

dwell.

breeze, The

In

that sweet

voi - ces

home

of

to

the



dolce, softly and with expression. * See note on Minor, p. 75.







THE SHADES OF NIGHT.





A tempo, in the original speed.

SWEET CONVENT BELLS.







PART II. FAMILIAR SONGS.

The songs which are here presented have entered fully into American life and thought. Not to know these songs is to be ignorant of the thought and sentiment of the passing generation. Hence they should become a part of the life and thought of every American child.

This part of the child's education we have before assumed to be provided for in the home, but the rapid changes in the character of our people make dependence on home instruction unwise. The school, therefore, is more and more relied upon as a means of establishing those sentiments regarding home and country upon which the purity of life and the permanence of our government in a measure depend.

The songs in the collection form a part of a series which is distributed throughout the course. They are graded as to sentiment and also with reference to the difficulty of notation, and hence are always available for reading purposes; but as these songs are to be learned, they become valuable to the teacher as material for dictation and for memory writing.

When a song is familiar, the intonation and the rhythm should be so clear in the child's mind that he can write the melody from memory. The first attempts in this line, however, will be somewhat unfruitful, but a little thought bestowed upon the matter and frequent practice will bring an excellent result, and will soon establish a habit of attention to musical forms that will be not only extremely entertaining, but ever useful.

The combination of familiar tone groups with new and varied rhythms produces a most interesting problem when presented to children. For example, if the tones which enter into the first phrase of *America* are given as at (a) they will be instantly recognized, but if they are given as at (b) many pupils will be confused by the rhythm. Hence at this stage in the pupil's development practice in such combinations of tonality and rhythm should be given.



VESPER HYMN.



- 1. Hark! the ves-per hymn is steal-ing O'er the wa-ters, soft and clear;
- 2. Now, like moonlight waves retreat-ing To the shore, it dies a long;



Near-er yet, and near-er peal-ing, And now bursts up-on the ear; Now, like an-gry sur-ges meet-ing, Breaks the min-gled tide of song;



Ju - bi - la - te, far - ther steal-ing, Soft it fades up - on the ear; Ju - bi - la - te, waves re - treat-ing To the shore, it dies a - long;



Far-ther now, now far-ther stealing, Soft it fades up - on the ear. Hark! a-gain, like waves re-treating To the shore, it dies a-long.

SOFTLY NOW THE LIGHT OF DAY.



- Soft ly now the light of day Fades up on my sight a way;
- 2. Thou, whose all per vad ing eye Naught es capes, with-out, with -in,
- 3. Soon, for me, the light of day Shall for ev er pass a way;



Free from care, from la - bor free, Lord, I would com-mune with Thee.

Par - don each in - firm - i - ty, O - pen fault, and se - cret sin.

Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

ROBIN ADAIR.



- 1. What's this dull town to me? Rob in's not near. What was't I wished to see,
 2. What made th'assem-bly shine? Rob in A dair. What made the ball so fine?
- 2. What made th'assem-bly shine? Rob in A dair. What made the ball so fine?

 3. But now thou'rt cold to me, Rob in A dair; But now thou'rt cold to me.



What wished to hear? Where's all the joy and mirth That made this town a Rob - in was there. What, when the play was o'er, What made my Rob - in A - dair. Yet him I loved so well, Still in my



heav'n on earth? Oh! they're all fled with thee, Rob - in A - dair heart so sore? Oh! it was part - ing with Rob - in A - dair heart shall dwell; Oh! I ean ne'er for - get Rob - in A - dair

GAYLY THE TROUBADOUR.



- 1. Gay ly the trou ba dour touched his gui tar,
- 2. She for the trou ba dour hope less ly wept;
- 3. Hark! 'twas the trou ba dour breath ing her name;



When he was has -ten-ing home from the war; Sing -ing, "From Pal-es-tine, Sad - ly she thought of him when oth -ers slept; Sing -ing, "In search of thee Un - der the bat - tle-ment soft - ly he came; Sing -ing, "From Pal-es-tine,



hith - er I come; La - dy love, la - dy love, wel - come me home." would I might roam; Trou-ba-dour, trou - ba-dour, come to thy home." hith - er I come; La - dy love, la - dy love, wel - come me home."

THE HEART BOWED DOWN.



- 1. The heart bow'd down by weight of woe, To weak-est hopes will eling, To
- 2. The mind will in its worst de-spair Still pon-der o'er the past, On



thought and im - pulse while they flow, That can no com - fort mo - ments of de - light that were Too beau - ti - ful . . . to



bring, That can, that ean com fort bring; With no That were last, too beau - ti ful to last; With



those ex - cit - ing scenes will blend, O'er pleasure's path - way thrown; But long - de - part - ed years ex - tend Its vi - sions with them flown; For



mem-'ry is the on - ly friend That grief can call its own, That

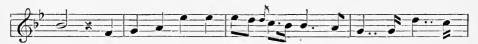


grief can call its own, . . That grief can call its own.

THEN YOU'LL REMEMBER ME.



- 1. When oth er lips and oth er hearts Their tales of love shall
- 2. When cold ness or de ceit shall slight The beau ty now there



tell, In language whose ex - eess im - parts The pow'r they feel so prize, And deem it but a fad - ed light Which beams within your



well, There may, per-haps, in such eyes; When hol-low hearts shall wear

scene Some rec - ol - lec - tion mask 'Twill break your own to



be, Of days that have as hap - py been, And you'll re - mem - ber see; In such a mo-ment I but ask That you'll re - mem - ber



me, . . And you'll re - mem - ber, you'll re - mem - ber me.

me, . . That you'll re - mem - ber, you'll re - mem - ber me.

Andante cantabile, somewhat slowly, and in melodious, flowing style.

THE LAST ROSE OF SUMMER.



PATRIOTIC AND DEVOTIONAL SONGS.

AMERICA.



- 1. My coun try! 'tis of thee, Sweet land of
- 2. My na tive coun try, thee- Land of the no ble free-
- 3. Let mu sie swell the breeze, And ring from all the trees,
- 4. Our fa thers' God! to Thee, Au thor of lib -- er ty,



Of thee I sing; Thy name I love; Sweet free-dom's song; To Thee we sing; Land where my fa - thers died! Land of the I love thy rocks and rills, Thy woods and Let mor - tal tongues a - wake; Let all that Long may our land be bright With free-dom's

lib - er - ty,



Pil-grim's pride! From ev - 'ry
tem - pled hills; My heart with
breathe par-take; Let rocks their
ho - ly light; Pro - teet us

ev - 'ry moun-tain side Let free - dom ring.
heart with rap - ture thrills Like that a - bove.
rocks their si - lenee break, The sound pro - long.
teet us by Thy might, Great God, our King.

BLESSED ARE THE MERCIFUL.



Har, Third Reader,

ONWARD, CHRISTIAN SOLDIERS.





the prize. Let al reach the skies. for its tar shall pre - vail, And ev - 'rv scheme ofbond - age fail. with ease The hap-pier time ofhon - est peace. death lib - er - tv. chan free, Re-solved on orges



cloud

the

that would dark

and

en

to

save.

star,

Seat -

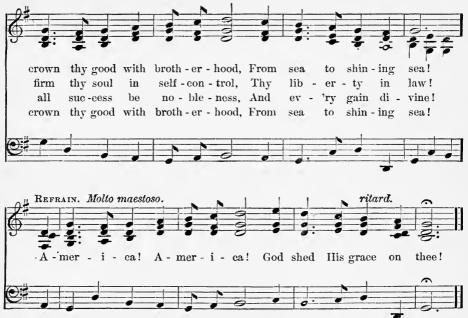
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AMERICA THE BEAUTIFUL.



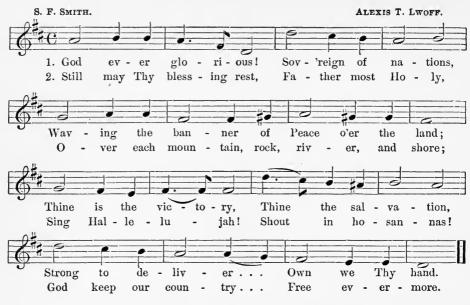
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GOD EVER GLORIOUS.





proud-ly we hailed at the twilight's last gleam-ing? Whose stripes and bright foe's haughty host in dread si-lence re-pos-es, What's that which the hav-oc of war and the bat-tle's con-fu-sion, A home and a tween their lov'd home and the war's des-o-la-tion, Blest with vic-try and



stars thro' the per - il - ous fight, O'er the ram-parts we watched, were so breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half concoun - try they'd leave us no more? Their blood has washed out their foul peace, may the Heav'n-rescued land Praise the Pow'r that hath made and pre-



red glare, the bombs gal - lant - ly stream - ing. And the rock - ets' ceals, half dis - clos - es? the gleam Now it eatch - es the foot - steps' pol - lu - tion. No ref - uge could save . . the served us na - tion. Then con - quer we must, when our



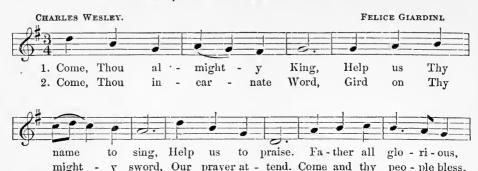
burst-ing in air, Gave proof thro' the night that our flag was still there. morning's first beam, In full glo - ry re - fleet - ed, now shines in the stream. hire-ling and slave From the ter - ror of flight or the gloom of the grave. cause it is just, And this be our mot - to, "In God is our trust."





O'er the land of the free and home of the brave? wave the O'er the land free and the brave! wave of the the home of O'er the land of free and home of the brave! wave the the O'er the land free and home brave ! wave of the the of the

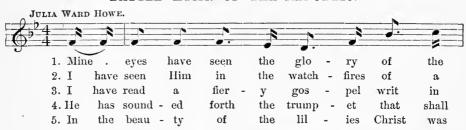
COME, THOU ALMIGHTY KING.





O'er all vie - to - ri-ous, Come and reign o - ver us, An - cient of days. And give Thy word suc-cess; Spir - it of ho - li - ness, On us de - seend.

BATTLE HYMN OF THE REPUBLIC.





com - ing of the Lord; He is tramp-ling out hun - dred cir-cling camps; They have build - ed Him burnished rows of steel: "As ye deal with My nev - er call re-treat; He is sift - ing out born a-cross the sea, With a glo - ry in the vint - age where the an al - tar in the con-tem-ners, so with the hearts of men be-His bos - om that trans-



grapes of wrath are stored; He hath loosed the fate - ful light - ning of His even - ing dews and damps; I can read His right - eous sen - tence by the you My grace shall deal:" Let the He - ro born of wom - an crush the fore His judg-ment seat: Oh, be swift, my soul, to an - swer Him! be fig - ures you and me; As He died to make men ho - ly, let us







Glo - ry, glo - ry, Hal-le - lu - jah! Glo - ry, glo - ry, Hal-le - lu - jah!



Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march - ing on.



Har, Third Reader.

O PARADISE.

FREDERICK W. FABER.

JOSEPH BARNBY.

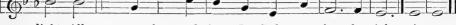


- 1. O Par a dise! O Par a dise! Who doth not erave for 2. O Par a dise! O Par a dise! The world is grow-ing
- 2. O Par a dise! O Par a dise! The world is grow-ing
 3. O Par a dise! O Par a dise! Where fore doth death de -
- 4. O Par a dise! O Par a dise! I want to sin no



rest? Who would not seek the hap - py land, Where they that loved are old; Who would not be at rest and free, Where love is nev - er lay? Bright death, that is the wel - come dawn Of our e - ter - nal more; I want to be as pure on earth As on thy spot - less





light, All rap-ture thro' and thro', In God's most ho - ly sight. A-MEN.

JERUSALEM THE GOLDEN.

BERNARD OF CLUNY.

ALEXANDER EWING.



- 1. Je ru sa lem the gold en, With milk and hon ey blest:
- 2. They stand, those halls of Zi on, All ju bi lant with song,
- 3. There is the throne of Da vid, And there, from care re-leased,



Be - neath thy con - tem - pla - tion, Sink heart and voice op-pressed. And bright with many an an - gel And all the mar-tyr throng. The song of them that tri - umph, The shout of them that feast.



1 know not. know not. oh. What joys a - wait me there: The Prince is in The day - light is ev - er them, se - rene; And they who with their Lead - er Have con - quered in the fight,



What ra-dian-ey of glo-ry, What light be-yond compare.

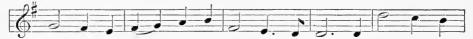
The pas-tures of the bless-ed Are decked in glo-rious sheen.

For-ey-er and for-ey-er Are clad in robes of white.

PORTUGUESE HYMN.



- 1. The Lord is my shep-herd, no want shall I know; I
- 2. Let good ness and mer ey, my boun ti ful God, Still



feed in green pas - tures; safe fold - ed I rest; IIe lead - eth my fol - low my steps till I meet Thee a - bove; I seek by the



soul where the still wa-ters flow, . . Re - stores me when wand'ring, re-path which my fore - fa-thers trod, . . Thro'the land of their so-journ, Thy



deems when op-press'd, Re - stores me when wand'ring, redeems when oppressed. king dom of love, Thro' the land of their so - journ, Thy kingdom of love.

COLUMBIA, THE GEM OF THE OCEAN.



MARCH OF THE MEN OF HARLECH.



for home, for life, for glo - ry! Free-dom! God, and Right!

PRAISE THE LORD.

Bishop Richard Mant.

Joseph Haydn.

- 1. Praise the Lord! ye heav'ns, a dore Him, Praise Him, an-gels in the
- 2. Praise the Lord, for He is glo-rious; Nev-er shall His prom-ise



height; Sun and moon, re-joice be-fore Him; Praise Ilim, all ye stars of fail; God hath made His saints vic-to-rious, Sin and death shall not pre-



light! Praise the Lord, for He hath spo-ken; Worlds his mighty voice o-beyed. vail. Praise the God of our sal - va-tion, Hosts on high, His pow'r pro-claim;



Laws which nev - er shall be bro - ken, For their guid - ance He hath made. Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.



HOLY NIGHT.



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